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languages, or on the preparation of text-books, or upon recent events in connection with the literature of the subject. To this end, possibly, a central lodge might be established in Boston, which should contain recent books and periodicals bearing upon educational questions related to the study of language or literature in some of their many forms. It had been observed that it not infrequently happened that valuable contributions on these topics were not to be had, at the best libraries, until long after their publication. Much information could be secured in this way by those unable to profit by the advantage of travel. In time, branches of the central lodge might be established elsewhere,—somewhat on the principle of the circulating libraries. Some such system would naturally encourage the secondary teachers to do original work, such as investigation of methods abroad, or some special research along the lines of their particular activity.

Mr. Snow's ideas were still farther developed by Professors Vogel and Rambeau, of the M. I. T. Remarks of an encouraging nature, which reflected well the enthusiasm of those present, were made by Mr. F. D. Aldrich, of Worcester Academy; Mr. J. S. Ford, of Phillips Exeter Academy; Mrs. Isabel C. Dewey, of the Lynn English High School; Miss Clapp, of the Medford High School; Miss Isabel C. Hines, of the Dedham High School; Mrs. Burton and Miss Bachelder, of the Cambridge High School; Miss Elizabeth Hough, of Boston; Miss Jane A. McLellan, of the Dorchester High School; Miss M. P. Whitney, of New Haven, Conn.; Mr. C. A. A. Currier, of the M. I. T.; Mr. L. W. Arnold, of Springfield; Mr. S. Willard Clary, of the modern language text-book department of a leading publishing house, and by Professors Josselyn and Geddes, of Boston University.

The assembly then voted article by article upon a constitution, a draft of which had previously been presented to the members. The membership fee is two dollars a year. All persons interested in modern language study—whether teachers or not—are invited to help along the cause by becoming members. The following officers of the Association were elected: President, W. B. Snow; Vice-presidents, Dr. H. C. Bierwirth, Professor J. Geddes, Jr., Professor Frank Vogel; Secretary,

M. S. Brooks; Treasurer, Miss Jane P. McLellan; Board of Directors, J. S. Ford, L. W. Arnold, Miss Sarah A. Clapp, Miss Marion P. Whitney, Miss Elizabeth Souther. The officers will meet in Boston University on January 2nd to name the dates of Association meetings, and to select topics of discussion for the immediate future. The annual meeting will be held in May.

J. GEDDES, JR.

Boston University.

GERMAN LITERATURE.

Aus dem deutschen Dichterwald. Favorite German Poems, edited with Notes and Vocabulary by J. H. DILLARD, Professor in Tulane University of Louisiana, formerly Principal of Mary Institute, St. Louis. New York-Cincinnati-Chicago, American Book Company, [1903].

The title "*Aus dem deutschen Dichterwald*," which the editor of our latest lyrical anthology owes to the "happy suggestion" of Dr. Wilhelm Bernhardt; the motto on the title-page; again, the quotation-worn lines prefixed to the collection (p. 16); the here inapposite verses from Schiller on the back of the dedicatory leaf; and, finally, the headings of the four divisions of which the book of seventy-seven poems consists—all these serve as a frank reminder that in the make-up of his poetical reader Professor Dillard adheres rigidly to the established pattern. Recent poetry is strictly ruled out. The sub-title of the second group of poems—and, by the way, "*Alte Freunde*" has not, in this use, the true idiomatic ring—would just as well apply, or nearly as well, to all the selections gathered in the handy, attractive little volume. The editor has confined himself to "the rich literary period extending from the latter part of the eighteenth to about the middle of the nineteenth century," but within these limits, too, he has not gone far afield in search of his material. Yet, though in several instances we may not share his taste and might, perhaps, willingly dispense with Nos. 13, 20, 21, and a few others, nobody will probably quarrel with the statement that "with hardly an exception the

poems in this volume are masterpieces of their kind." And herein lies a conspicuous virtue of the book, since its pages give an admirable first introduction to the study of German lyric art. I doubt, however, if the sequence of the poems will facilitate the study. Dillard has aimed to arrange the poems "with reference rather to thought and connection than to ease of translation." With such a principle in view, the attempt might have successfully been made to imitate the ingenious example set by R. v. Liliencron in volume 13 of Kürschner's *Deutsche National-Literatur*. Certain it seems that to the adopted classification the poems have not readily yielded themselves. Moreover, the "Alte Freunde" section into which poems of the most various sorts are necessarily thrown together, breaks in on the organization of the matter as a whole. That explains why, e. g., Nos. 39, 40, or 49, and especially 50 do not appear among the "Freudvoll und leidvoll." But even so, what business have 60 and 61 in II? Their place is unmistakably under the caption "Lebensweisheit."

This edition of German poems has, in spite of its shortcomings, a value distinctly above that of an ordinary text-book. It is the work of an amateur, taking the word in its best sense; that is, the work of a man thoroughly in love with his labor. It is done *extra cathedram*. By profession a Latinist, Professor Dillard here shows himself an ardent lover of German verse; a man finely susceptible to all poetical tones and overtones; and, on the subject of German poetry, an enthusiast of the well-balanced, clear-eyed, judicial, withal convincing and—what is best in this case—contagious kind. With an editor whose heart is so thoroughly in his work who would bicker on account of the predominance of the "Leidvoll" over the "Freudvoll," or his partiality for the reflective element?

The literary and literary-historical comment is trustworthy and stimulating. Without exception, the parallel passages that are adduced are strikingly illustrative. That they are chosen for the greater part from English poets and that quotations from ancient literatures are made in English, adds to their pedagogical usefulness. We miss in the notes on Schiller's "Spaziergang" reference to some analogies that can be drawn with Wordsworth's longer poems. The chief

characteristics of popular poetry, too, would better have been mentioned. This could have been done in connection with several places left without annotation, as No. 11: "Ach, wie wär's möglich dann"; *ibid.* the rime *tot*—*Schoss* seemed to call for comment; the same, in No. 13, the refrain-like repetition of the first word in the first three verses of each stanza. Such considerations would have undoubtedly led to a more sparing reference to "poetical license"; p. 90, l. 23, for example, the subject is not omitted merely *metri gratia*, but in imitation of the Volkslied style; p. 97, l. 4: "das freut dem Schwerte sehr" cannot be called simply a "poetical construction"; p. 48, l. 2: *da*, and p. 49, l. 3: *er* are not absolutely "superfluous," as "in the English vulgarism." In No. 28 the assonances should have been pointed out.

Throughout the little volume, the *quam pulchre* is employed rarely and with tactful discretion. Perhaps the editor would do well to omit from the collection of critical extracts Düntzer's overstatement regarding the popularity of Schiller's "Glocke." And surely the editor's fine discernment fails him for once when with Dr. Wilhelm Bernhardt he calls attention to the "Heidenröslein" as a symbol of a coy (*spröde*) and pretentious (*anspruchsvoll*) love.

It was a happy thought to name the men who have set some of the most popular poems to music. The composer of No. 62 ("Ein' feste Burg") would have deserved to be mentioned among them. There was no apparent need for going into the origin of any of the poems, since, within the scope of the book, this work could not be fully and systematically undertaken. But why, if the sources of No. 14 and other poems of Goethe were hinted at or given, not also those of Nos. 2, 7, etc.?

The text of the poems is treated with respectful conservatism, on the whole. The new Inter-German spelling has not been adopted. Various readings have been consulted by the editor and care has been taken, so he assures us, to make the texts as perfect as possible. To have made this intention fully good, however, Dillard should have bestowed still greater attention on the punctuation. In No. 5 the comma at the end of the second verse in each stanza should be replaced by full stop. In No. 6 the first stanza

Du bist wie eine Blume,
So hold und schön und rein,
Ich schaue (sic!) dich an und Wehmut, etc.

should read:

Du bist wie eine Blume
So hold und schön und rein;
Ich schau' dich an, und Wehmut, etc,

P. 71, l. 18 for *schrein* read *schrei'n*. Cf. p. 97, l. 18.

No. 58 has full stop in six places where the Hempel edition of Goethe has exclamation points.

P. 101, l. 8 after *Sangen's* insert comma.

P. 145, after l. 6 insert full stop.

Variant readings are given in but a few instances. We miss to p. 92, l. 3 "Der Deutsche, bieder, fromm und stark," and to p. 93, l. 6 "Betritt kein Feind den deutschen Strand."

As for the apparatus, it is extremely well proportioned and of a high order of scholarship. To the excellent vocabulary a considerable portion of the grammatical elucidation is committed; here, as a rule, are found the idioms on the track of which the student is put by the keyword in the footnote. This method results in a grateful disencumbrance of the textual page and, besides, points to each idiom in its proper connection.

The table of contents is handy and complete. The editor has done wisely to use, instead of a title, the initial lines of poems left unnamed by their writers. In No. 35 he unnecessarily departed from this good practice.

In the Notes the editor has distinguished himself by a combination, as rare as it is happy, of adequacy and conciseness.

I should suggest additional notes in the following places: p. 27, l. 22: *stärb'*; *ibid.* l. 8: *mein* (gen.); p. 52, l. 2: *Gewaffen*; p. 54, l. 8: *ein andres*; p. 63, ll. 3, 4; p. 87, ll. 3, 4; p. 89, l. 2: *Und kein Dank dazu haben*; p. 97, l. 24: *Mein Kränzchen bleibt für dich*; p. 103, l. 7: *Knechtenschar*; p. 108, l. 3: comment on *dass* rather than on *verdorret*; p. 121, l. 17: *grünen bliebe*; p. 141, l. 11: *Faunen*.

On the other hand, a few of the notes might safely be dispensed with: p. 22, l. 16; p. 24, l. 9; p. 56, l. 10.

With few exceptions the information contained in the notes may be accepted. Naturally, however, the volume is not without the errors that are

apparently bound to creep into all our school-books. There is to be noted an undue penchant for defining words as "factitive predicates." P. 120, l. 4: to my sense, *erbaulich* here is an adverb; p. 130, l. 17: *Die den Bösen grässlich wecket*. To take *grässlich* as a factitive predicate would make the line grotesquely humorous. I prefer to take as adverbs also *Schwarz*, p. 130, l. 13 and *Lieblieh*, p. 132, l. 1.

Other errors that have been noted: p. 38, l. 22: not concessive but temporal inversion; p. 78, l. 3 contains no mention of the form *Reigen*; p. 80, l. 5: has not *die Raben* in this place another specific meaning? p. 81, l. 19: "*thät* is the regular form," etc.; but what of the plural, as a matter of phonological development? And is the umlauted form really the only one heard in auxiliary use? p. 89, l. 8 (note) for *es* read *'s*; p. 96, l. 4: not clear; for is the plural form *Gebt* still "very respectful?" p. 103, l. 15: "*gefangen genommen worden*." The correctness of note on p. 108, l. 11 may be questioned. I take *Noch eine hohe Säule* as meaning a sole column (that is left); p. 109, l. 1 is inadequately rendered; *ibid.* 5: *Auf* is placed at the beginning for the sake of greater vivacity. Cf. Engl. Down went McGinty. Or is that "poetical license," too? p. 118, l. 15: *Den schlechten Mann*, not inconsiderate, but inferior; p. 124, l. 1: Why not *Pfosten*?

In the table of contents read p. 9 Adelbert (von Chamisso) for Adalbert, and p. 9 ff. Freiherr for Baron after the names of the poets Eichendorff, Feuchtersleben, Halm, and Salis.

The proof has been exceptionally well read. No typographical errors have been observed. In a number of places broken, or otherwise faulty, types need mending in the plates: P. 35, l. 8; p. 46, l. 11; p. 77, fourth line up; p. 83, l. 2 of notes; p. 94, l. 2 of notes; p. 96, l. 3 of notes; p. 107, l. 3 of notes; p. 125, l. 2 up; p. 129, l. 3 up; p. 137, numerous places in the English text; p. 136, last line; p. 147, l. 3 up.

Lest this rather full list of errata leave a wrong impression, I conclude by reiterating my high estimate of the editorship of this new collection of German poems and by commending it strongly to the attention of teachers.

OTTO HELLER.

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